

MUSIC

ML

1

C15

v. 2

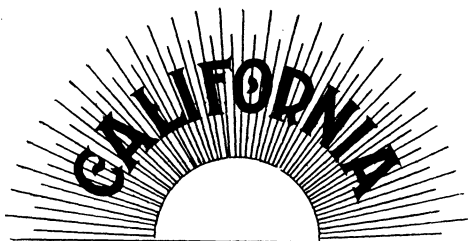
no. 8

WITH SUPPLEMENT

VOL. II.

MAY, 1896.

NO. 8.



H. J. Zifferer,

EDITOR AND PUBLISHER

Contents.

Special Articles—Coast Echoes—Eastern Items—Sharps and Flats—Concert Notes—
Theatrical—Coast Correspondence—Editorial—General
Notes—Local Items—Etc.

SUBSCRIPTION, \$1.00 PER ANNUM

SINGLE COPIES, 10 CENTS

—OFFICE—

26 O'FARRELL STREET

SAN FRANCISCO, CAL.

[Entered at the San Francisco Post-office as second-class matter]



HIGHEST AWARD Philadelphia 1876 Montreal 1882 Chicago 1893 San Francisco 1894



BYRON MAUZY

308-314 POST STREET

Sohmer & Co., Newby & Evans, **PIANOS**
"Brigg's" and "Opera"

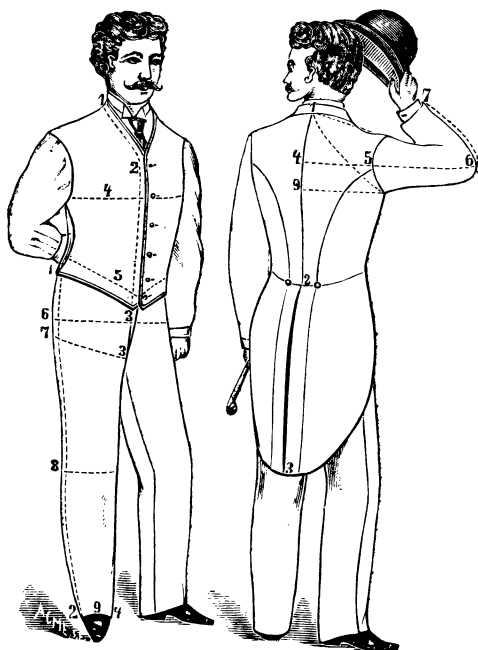
AND CHURCH ORGANS

A Full Line of Violins, Mandolins, Guitars, Banjos, Strings, Etc.

PIANOS Sold on Installments and for Rent

T. B. Potter, Pres.

F. M. Persinger, Sec'y



CLOTH SAMPLES AND SELF-MEASUREMENT BLANKS
FURNISHED ON APPLICATION

**The American
Clothing Association**

INCORPORATED

**FASHIONABLE
TAILORS**

WE make a specialty of first-class
work and cater to the best trade of
the State, at prices as low as the
lowest.

A FULL LINE OF GENT'S FURNISHING
GOODS CONSTANTLY ON HAND

ORDERS BY MAIL WILL RECEIVE
OUR PROMPT ATTENTION

26 O'FARRELL STREET, near
Market

*Most Elegant Tailoring Parlors
in the City*

**CHICKERING
PIANOS**

86,500 IN USE

STANDARD OF
THE WORLD FOR
73 YEARS

BENJ. CURTAZ & SON

SOLE AGENTS
16 TO 20 O'FARRELL ST.



Diploma Awarded at Bordeaux, France

Send in your orders for extra copies of the
MUSICAL JOURNAL for your pupils.

California Musical Journal.

VOL. 2

SAN FRANCISCO, MAY, 1896.

No. 8.

How to Make the American People Musical.

The "Vocalist" publishes the following prize essay by Elizabeth Stearns, entitled "How to Make the American People Musical."

A truly musical people must possess an intelligent love for music. More often than otherwise we find the love without the intelligence and the attempt to develop intelligence often kills the love. We must, however, have the combination of brain and heart if the best results are to be obtained.

The being musical, literary or artistic, implies the possession of a sympathetic temperament along these lines and we cannot be sympathetic in the truest sense without experience and knowledge.

How shall we acquire these two essentials? A very large question, and one which will start a procession of hobby riders. My place in line is with the advocates of public school instruction, who believe that proper music teaching in the schools will make us a musical people.

To be able to enjoy and understand music from simply studying the printed sheet without aid of voice or instrument, as we enjoy a poem or a novel, requires ability which can be acquired only through careful study, even by the most talented. Nevertheless we can try to open for our children this path of musical development and allow *all* to follow in the footsteps of the masters, thus giving the embryo genius the opportunity, which even Genius must have in order to grow and blossom.

Most people think that through the study of piano their children can learn music, whereas in reality many piano teachers do little more than train the eye and hand. To teach music at the piano, the instructor should consider music in its relation to education, and work to develop the musical inner consciousness, requiring pupils to hear for themselves what the notes indicate. Thus pupils should be taught to make the music they are studying part of themselves. A composition learned in one key should be played in many

keys. The melodies should be reproduced with the voice and written from memory. Harmonies should be recognized. Where possible the pupil should sing the part written for the right hand in piano music and play the left hand part and *vice versa*. Different rhythms should be heard and reproduced on the blackboard. Also, pupils should be led to discover the kind of musical measure necessary for a setting to a given line of poetry.

Such musical education can be begun in the public schools. If music is taught in a way which develops the musical consciousness, the teaching must be based upon pedagogical principles such as underlie the teaching of other subjects and this is one great reason why music can be most successfully taught in the public schools. The regular school teachers know how to teach and can, if shown the path that the children must follow, lead them happily to Music Land. I note with pleasure the efforts of the VOCALIST to give us articles which voice the idea that our school music teaching should be relieved of unnecessary drudgery.

More people can be musically educated in our public schools than by private instruction, and the daily lessons under proper guidance, which are possible for all only in school, are of the utmost importance in the development of thought power.

Many children who seemingly have not sufficient talent to warrant their parents in providing private instruction, will in the school room enjoy and learn music. Even the so-called monotones are usually inspired to sing, and it is a pleasure to watch their happy faces as they distress the ear with their voices. They must be induced to sing very softly so as not to disturb the class. Right here let me urge the importance of very soft singing, it being one of the best aids in developing fine musical feeling and the most practical means of voice saving. In this connection also, the kind of music, which is to be the daily bread of the children, should be considered. In other departments the aim of instructors is to train people to an appreciation of the best, and if we accom-

- SUPPLEMENT -

TO THE CALIFORNIA MUSICAL JOURNAL.

"AIR for GUITAR"

ORIGINAL LIBRARY.
UNIV. OF MICH.
11 MAY 1956



This is a SAMPLE of PRINTING from the Duplicator.
AS ADVERTISED IN OUR JOURNAL.

plish the desired results in musical education the children must be fed upon the most wholesome musical food. To my mind it is essential that we should lead children to love music itself, dissociated from words.

When people are educated so that they will enjoy music for itself and not only when some wonderful artist interprets it, we will have more opportunities for hearing good music. Before this condition of things is brought about people must do away with the too sentimental attitude now maintained toward music study. It is a study and a difficult study, leading to the beautiful always, or it has little value, but requiring the same mental application from those who would master its problems as is required for the mastery of any other branch of knowledge. Interested and happy the children must be and the school teacher who succeeds in making the facts in number fascinating to the youngest children, succeeds equally well in teaching, step by step the music problems—not notation problems. That which is needed most, to give our public schools their rightful power in making the American people musical, is a corps of teachers having as much musical knowledge as they have teaching ability.

Normal schools and colleges must demand more in musical acquirement from entering students. In all schools more time should be devoted to music.

High school musical instruction should be in charge of some person who is as scholarly in his department as are other members of the faculty in theirs. Music study in the High schools should be made a regular course which will give students a working foundation for future study of harmony, musical form, history and composition. Small orchestras may be organized in these schools to encourage the study of various instruments which are now neglected.

Music study will, if seriously considered throughout the school course, finally compel consideration in the highest institutions of learning and some day we will be a musical people and consequently a better and a happier people.

Elizabeth Stearns.

A Few Practical Harmony Lessons.

ARRANGED BY F. J. ZIFFERER.

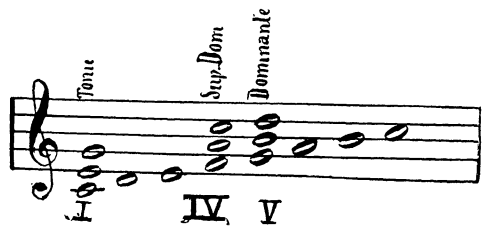
[Copyrighted.]

Presuming that the intervals, as described in our last issue, are thoroughly mastered, we will make one step forward by forming the most common chord used in music and will begin with the triads, built on the 1st, 4th and 5th degrees of the scale, which degrees are called respectively

the Tonic, Sub-Dominant and Dominant. The chord formed on the first degree of the scale is called the Tonic chord, that found on the fourth degree of the scale, the Sub-Dominant chord and that one on the fifth degree of the scale is called the Dominant chord. This noun is derived from the Latin word *dominus*, lord or governor, and the Dominant chord seems to dominate or point out the tonality or what key the music is in at the moment—for modulation or change of key is frequent. Whenever the Dominant chord is heard we know the scale to be that in which the bass note of this chord is No. 5.

The Tonic is one of a scale, the Dominant is 5 of a scale, the Sub-Dominant is 4 of a scale.

EXERCISE.

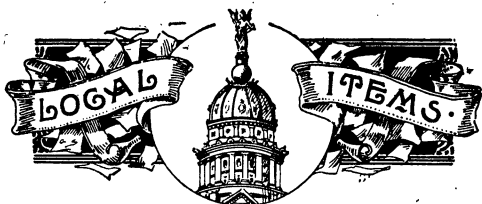


Write the scale as above. Mark the first fourth and fifth in Roman numbers. Then write above each of these three numbered notes two more notes. If the first note is on a line, put a note on each of the next two lines above the fundamental note. If the first or fundamental note is on a space, then use the two spaces above it in a similar manner. You will thus have written the three primary chords of a scale as you see them above.

In this way write the three primary chords of all major keys, and learn them so to be able to tell the chords without looking at your examples or the instrument. Ask yourself what is the Dominant chord of G? —D, F sharp, A. What is the Sub-Dominant of A? —D, F sharp, A. What is the Tonic chord of D? —D, F sharp, A, etc., etc.

[Continued in the next number.]

Alfred Wilkie, assisted by Miss Florence Doyen, Miss Daisy M. Cressy and Charles M. Elliot, will give the charming operetta, "Widows Bewitched," at Shattuck Hall, Berkeley, on Friday evening, May 1st. The Berkeley Orchestral Society, in which so many San Franciscans are interested, will appear, also Fred H. Clark, Samuel Adelstein and Professor Martin Schultz. Several parties have been formed to make the trip over the bay that evening.



The enterprising firm of Benj. Curtaz & Son sold over three carloads of Chickering Pianos on this Coast since January.

Mrs. Carmichael Carr well known in musical circles of San Francisco, will soon depart for Europe, to the regret of her many friends.

Mr. John Marguart has been engaged to organize and lead a first-class orchestra for the Emporium (Parrott Building) on Market Street.

The Ziliani Choral Society has been for some time rehearsing Verdi's "Ernani," and the work is shortly to be given in public with a number of popular dilettanti of the Italian colony as soloists.

St. Ignatius Church in San Francisco, will have a new thirty thousand dollar organ. The contract for building it has been awarded to the Farland and Votey Company of Detroit, Michigan. This firm built the World's Fair organ, and that in the celebrated Carnegie Library at Pittsburg, Pa.

Mrs. Lelai France McDermott appears to have found considerable success with her composition entitled "Palm City Schottische," which is now in its third edition. In company with another of Mrs. McDermott's pieces—"My Sweetheart of the Year"—the schottische appears frequently on the programmes of the Sousa band.

Manager James H. Love announces the positive engagement of Miss Ellen Beach Yaw, the soprano with a voice of phenomenal range. Unquestionably the compass of Miss Yaw's voice exceeds anything recorded in the annals of music, and it is claimed that she is also an artiste of exceptional ability. The first of a series of concerts on the Pacific Coast will be given in San Francisco on or about June 1st.

Mrs. Bixler, well known to our readers as a warm supporter and patron of the musical art, has purchased a Shaw Grand as the result of a Musicales at her house where the instrument was used. Mr. Willis E. Bacheller, also, has purchased a Grand of the same make specially selected and voiced for him. This must be very gratifying to Messrs. Heine & Co., the agents here for the

Shaw, seeing that the choice of the above parties is about the best guarantee possible of the superiority of the make.

A concert will be given on Monday, May 4th, by the King's Daughters connected with Franklin-street Presbyterian Church at the Young Men's Christian Association auditorium, with a view to obtaining the necessary funds to place a deserving old lady, who is permanently disabled from an accident, in the King's Daughters' Home for Incurables. The following have consented to appear: Philomel Quartet, consisting of Mrs. Eva Tenney, first soprano; Mrs. Susie Hert-Mack, second soprano; Mrs. Etta B. Blanchard, first alto; Mrs. Emilie Parent, second alto; Miss Mabel Love, soprano; Miss Clara Fisher, dramatic reader; Alfred Wilkie, tenor; C. L. Parent Jr., basso; Louis Schmidt, viola; A. A. Saloman, violin, and Fletcher Tilton, accompanist.

Willis E. Bacheller's new quartet will give its initial concert to help the Newsboys' Home. It has been arranged for Tuesday, May 5th, and will take place at the Young Men's Christian Association Auditorium. This quartet includes some of the best known soloists in the city. With Mr. Bacheller, it is composed of Miss Nellie Flynn, Miss Lena Carroll Nicholson and Thomas Richard. Beside the quartet, Volmer A. H. Hoffmeyer, Louis Finninger, the humorist, and the Misses Pearl and Maud Noble will be among the participants.

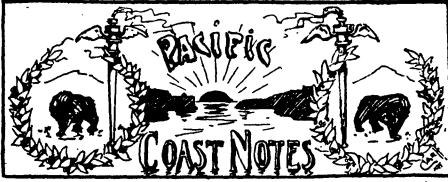
Rivarde has the greatest violin in existence; it is a Strad, and is known in both Europe and America as "The Emperor Strad;" it belongs to Mr. Wm. H. Klopston, of New York City, a wealthy gentleman who became very much interested in Rivarde and infatuated with his playing, loaned it to him for his American tour, after he made his debut in New York. It is said that the intrinsic value of this violin is thirty thousand dollars, and it is insured for that amount. The violin is over three hundred years old, in a perfect state of preservation, and the tone qualities of this magnificent instrument are indescribable.

It has been erroneously stated that Mr. Rivarde was a pupil of Ysaye. This is all wrong. Mr. Ysaye and Mr. Rivarde studied together in Paris under Vieuxtemps, and they were both very much attached to each other, although Rivarde is several years younger.

"Miss Twilkins has gone to Italy to cultivate her voice."

"Dear me! I didn't know she could afford it."

"The neighbors subscribed the money."



Easter concert at Presbyterian Church, St. Helena, Sunday evening, April 5, 1896. Program: Voluntary, Miss Mamie Warren; anthem, "O, Sing to the Lord" (Randall), Misses Graham and Merk, Messrs Mackinder and Blakesly; prayer, Rev. James Mitchell; hymn, congregation; vocal solo, "Pity, O Savior," Dr. D. E. Osborne; vocal duet, "The Angel," Mrs. D. E. Osborne and Miss V. Graham; vocal solo, "The Holy City" (Adams) Mrs. S. Wardner; remarks, Rev. James Mitchell; offertory; vocal solo, "Calvary" (Paul Rodney), F. B. Mackinder; ladies' quartet, "The Easter Bells are Ringing" (Abt), Mrs. Osborne and Misses Graham, Wade and Merke; vocal solo, "The Resurrection" (Shelley), Miss Virginia Graham; quartet, "Hail, the Day that Sees Him Rise" (Andrew), Misses Graham and Merk, Messrs Mackinder and Blakesly; vocal solo, "Savior, Breathe the Evening Blessing" (Spencer), Paul Hauser; quartet, "Easter Hymn" (V. Morello), Misses Graham and Merk, Messrs Mackinder and Blakesly; Benediction; Postlude. The accompanists were Mamie A. Warren, Dr. Lillie Bussenins, Miss V. Graham.

Stockton, April 12th. Robert Lloyd's concert, which took place at Masonic Music Hall, was the most entertaining musical event that has occurred here for many a day. The audience, though not large, was very *recherche*, and the twelve numbers on the programme were exceptionally well rendered. Though a number of encores were responded to, no one seemed to think the entertainment was too long. The evening opened with "The Violet Loves a Sunny Bank," one of Mr. Lloyd's own compositions. It was sung by Miss Gussie Stocks, Miss Madge Thornton, Mrs. Madden, Mrs. Lloyd and Messrs. Lane, Strunz and Lloyd, and their rendition of the composition was artistic, polished and pleasing.

The Euphonie Club is making fine progress. They meet at the pavilion every Tuesday, Wednesday and Friday evenings. There were about fifty members in attendance at their last rehearsal. Strauss' beautiful opera, "Prince Mathusalem," will be presented by them some time in May and it is likely to surpass all their previous efforts.

The duets between the Prince (Miss Roan) and the Princess (Miss Thornton) are particularly fine. The choruses are well up in their work and their musical director, Mrs. Oullahan, is well pleased with the outlook.

THE BABY MUSICAL.

The City of Stockton boasts of one of the most select, accomplished and orderly societies of very young ladies that can be found on the coast. This society consists of seven young ladies, the oldest of whom is scarcely 13 and the youngest not quite 10 years. The second Friday of each month they hold a musicale at the residence of the parents of some one of the members. The last entertainment was held Friday evening at the residence of Mr. and Mrs. F. D. Cobb at 430 North Sutter street.

Fresno. The concert of Prof. Meyer at the Barton Opera house was poorly attended, but musically it was a great success. Prof. Meyer's piano playing was highly enjoyed. The Apollo Club sang well and had to give several encores. Strange to say, there were no ladies among the performers.

San Jose, April 17th. The King Conservatory of Music was only partly filled by the audience which assembled last night to listen to Ondricek, Materna and Luckstone. Mr. King deserves great credit for bringing such a musical combination here, and those who failed to avail themselves of the result of his energy missed a treat.

Probably the recent surfeit of musical and dramatic good things which our people have enjoyed may account for the moderate attendance at the most satisfying performance.

A fair sized audience was in attendance at the King Conservatory of Music last evening to listen to the concert given for the benefit of the Saratoga Episcopal Church. An excellent programme of vocal and instrumental numbers was rendered.

The piano soloist of the evening was Miss Ida Diserins and her superb work called forth the admiration of the audience.

The vocal numbers by Mrs. W. D. Campbell and Miss Alice McLeod were also very fine and encores were frequent.

Santa Ana, April 4th. The "Arian Club" is another musical organization that has been added to musical circles in Orange. The club is a double quartette of male voices and was organized through the efforts of Rev. W. S. Dearing.



Mr. W. H. Sherwood, the eminent pianist, will organize a Sherwood Concert Company and make a short tour in May.

Paderewski's generous gift of \$10,000, to be distributed in prizes for classical compositions by native American composers, should stimulate wealthy Americans to give practical encouragement to the art of music. There is plenty of talent in the country, and Paderewski's offer will no doubt result in the production of several valuable works.

Master John K. Witzman, who is just thirteen years old, has been creating quite a sensation this season in Philadelphia, on account of his solo violin playing. He gives evidence of phenomenal talent and received this season the Gilbert R. Combs free scholarship for violin at the Broad Street Conservatory of Music, Phila., where he is diligently studying under John F. Rhodes, the eminent virtuoso.

News comes to us from Chicago, through the *Musical Times*, of the success of another California singer, Mrs. Grace Geib Fraser, who has been studying with Madam Boetti of the Chicago Conservatory. The *Musical Times* of Chicago says: "Mrs. Grace Geib Fraser, of San Francisco, is a truly dramatic soprano. She is undeniably gifted as a singer, and gives promise of becoming one of the finest artists America has ever boasted of on the Italian stage."

Mr. Edward Smallman, the very skillful artisan, who made the action of the Grace Church organ and assisted in setting it up, is now connected with the house of Jesse Woodbury & Co., Boston, which has just completed the new and powerful organ for Tremont Temple. As its predecessor was destroyed by fire, this instrument is as nearly fire-proof as possible and contains many very interesting improvements in mechanical structure. The organ is nearly as large as that of our Grace Church and the gift of Mr. Converse. It cost about \$10,000.

It is said that there is at present a slight misunderstanding between Jean de Reszké and the Abbey management, not because his salary is not

large, but because one singer in the company gets more than he does, and that is a condition of affairs that he is not willing to tolerate. The salary may be large enough, but that is not the only point. It must be the largest paid to any body in the company. Undoubtedly Melba and Calvé feel exactly the same way, and probably Maurel could advance unanswerable reasons why he should receive the largest salary of all. Plançon doubtless cherishes the same sentiments regarding his honorarium. This is true down to the humblest singer in the company. Calvé this season is getting more than Melba, and, for that matter, more than Jean de Reszké. For next year she has an offer of £500 a night for fifty performances of "Carmen"—£100 more than Patti in her best days.—*The Minstrel*

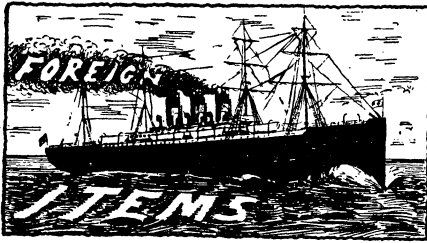
Dr. Geo. F. Root, as is well known, was a potent factor in the darkest period of the nation's history. He was the writer of the war songs of the nation. His work as a composer of patriotic melodies will endure with the nation itself.

The monument to be erected to his memory is one in which every woman and every child, as well as every man, should take a deep interest, for Dr. Root was a composer of songs for the fireside as well as a writer of songs for the battle-field.

Two great concerts on the next Fourth of July afternoon and evening, in the big Coliseum on Sixty-third Street, will be the grand events of the nation's holiday in Chicago. The proceeds will be devoted to the erection of a suitable memorial to the lamented Dr. George F. Root, the composer. These concerts will be prepared on an elaborate scale, and will possess the element of novelty as well as musical merit. The engagement of Wm. L. Tomlins, the widely known director of the Apollo Club, to arrange the programme, is a guarantee of the high grade of the entertainments.

At the afternoon concert there will be a carefully selected chorus of 150—1000 children and 500 adults—and at the evening concert a picked chorus of 1500 adults will participate. A fine military band of eighty pieces will support the choruses. The spectacular phase will not be neglected. A detachment of regulars from Fort Sheridan will take part, and the Illinois National Guard will also be well represented.

The afternoon concert will be given to folk songs in which the representative singing bodies of the different nationalities in Chicago will be asked to participate. The evening concert will be devoted exclusively to the war songs of the nation and will be even a greater success than the war song concert at the Auditorium which was given last year.



The *Gazzetta Ufficiale* of the Kingdom of Italy publishes a royal decree by virtue of which the rights of Rossini's "Barber of Seville" are protected for two more years. The opera was first presented in 1816, and should, according to the law, become public property in 1896 (eighty years being the term of the copyright), but as the Music Lyceum of Pesaro exists to a large extent on the revenue which the royalties of this work bring it, the authorities have judged it proper to prorogue the expiration of the copyright in its favor. It is strange, however, that a sovereign decree can nullify a general law. Even in the interests of art, this seems scarcely right.

The ever-burning question of ladies' theater hats has been decided in a very pleasant manner at Bordeaux, and entirely to the honor of the Bordeaux ladies. At a meeting of the City Council, a member demanded that the Mayor should take an energetic part and use his authority to prohibit ladies' hats in the theatres, subsidized by the city, to which the Mayor replied that his gallantry and his tact would not permit him to take part against the weaker sex. The affair made a noise in the town, and, from the next day, the Bordeaux ladies, wishing to show their gratitude to the Mayor for his consideration, arrived at the theatre with heads uncovered; since then the reformation has been complete, and no hats have been worn.

In Paris there are people whose business it is to collect the eighth part of the gross receipts of all concerts, and they have the latitude to take a quarter if it pleases them. Thus, you come to Paris, you organize at your own risk a musical evening or matinee; you have to pay for the hall, the lighting, the heating, the advertising, the copyist, the musicians. As you are not known, you should consider yourself fortunate to make 800 francs in receipts; you have, at a minimum, 600 francs expenses; there would remain to you 200 francs profit; nevertheless, nothing is left for you. The tax-gatherer helps himself to your 200 francs, which the law allows him, pockets them and bids you good morning, for he is very polite. On the other hand, the government is very liberal and subsidizes many places of amusement. For instance, the city of Turin counts among those most favored by the municipality, judging by the

subsidies, to the principal musical institutions of the town; 42,000 lire to the Lycee musical, 42,000 to the orchestra of the Theater Royal, 43,000 to the theater itself, and 47,000 to the Municipal Harmony.

The opera house at Buda Pesth is preparing to celebrate the thousandth anniversary of the foundation of the Kingdom of Hungary. The fete will begin with a revival of the National opera, "King Etienne," by Franz Erkel; afterward Goldmark's new work, "The Cricket on the Hearth," will be performed, "Alar," an unpublished work by Bela Zichy, and finally an unpublished opera, "The Rose of the Village," by Jeno Hubay, the composer of "The Violin Maker of Cremona."

Adelina Patti has made a new engagement for a tour of forty concerts in America, for which she has been guaranteed the sum of 2,500,000 francs. This fabulous and exorbitant amount is deplorable, when one takes into account the alteration wrought by time in this voice, and when one remembers that this two millions and a half paid to Mme. Patti, already so enormously rich, are in a manner drawn from the public purse, to the prejudice of many meritorious and necessitous artists, condemned to obscurity for want of opportunity.

On the occasion of the hundredth performance of "Hansel and Gretel," at the Imperial Opera at Berlin, Humperdinck received at the hands of the Emperor, who had summoned him to his box, the insignia of the Order of the Crown.

San Francisco has produced many talented musicians, especially violinists. The latest young prodigy to challenge great hopes for his future is Master Hugo Poheim, a boy of fifteen, son of the well-known merchant on Market Street, who is at present under the tuition of Prof. Harold Kayton.

During the great Ondricek's recent sojourn here, Master Poheim played Sarasate's Gypsy Dances for him so very satisfactorily that Ondricek predicted great things for his future and advised him to go to Europe after another year of good practice here, for his finishing studies. As the lad's parents can afford him the advantage of accepting this valuable advice and are doubtless very proud of him, he will probably be given the opportunity.

Bernhard Mollenhauer's benefit concert, which will take place at Golden Gate Hall May 14th, will no doubt be the event of the season. This eminent artist has the whole musical community of San Francisco for his friends and is well thought of by the elite of society. He can surely count on a full house. The concert programme will be an elaborate one, comprising an orchestra of 40 members beside some of our best local talent. By request, Mr. Mollenhauer has promised to play the famous Hearentanz, by Paganini, the rendition of which alone is worth the trouble of attending to hear.

ONCERTS

Professor Volmer A. H. Hoffmeyer gave a piano recital and musical lecture at his Studio a week ago, the room was crowded and every body present was especially pleased with the highly interesting lecture. Mr. Hoffmeyer has a very pleasing delivery and knows the subject about which he lectures thoroughly.

The San Francisco Conservatory gave a concert at the Auditorium of the Y. M. C. A. Building April 24th. The program contained a large list of names of great masters. The names of their compositions which were to be performed strange to say were omitted, but that does not matter as the less we say about the performance, especially on the piano, the better. The only things worth listening to, were a String Orchestra composed of pupils of Prof. T. D. Herzog, who gave in their performance evidence of careful training, and a Violin Solo by Gracie Lynch, a little tot of nine years. She is talented and well instructed. The audience was rather unruly and caused Mr. Bonelli to make some bitter remarks to which very little attention was paid by those who came to agonize the worthy director. It seems that while "a policeman's lot is not a happy one," that of the director of a San Francisco Conservatory of Music also has some elements of disappointment.

S. Arrillaga, one of our prominent and successful teachers, gave a Soiree Musicale at Maple Hall, Palace Hotel, April 20th, which was attended by a large and appreciative audience.

The following program was well rendered:

10. Marche Aux Flambeaux, Meyerbeer—Steiger, Two pianos, eight hands—Misses E. Arrillaga, L. Rivas, J. Lopez, L. Ferrer; 20. Bourree, Scarlatti—Miss L. Ferrer; 30. Petite Histoire D'Amour, Sternbery—Miss B. Sternheim; 40. Air de Ballet, Chaminade—Miss H. Dannenbaum; 50. Jota Aragonese, Gottschalk—Miss M. Heilner; 60. Vocal "Love's Nocturne," L. Kellei—Mr. Frank Coffin; 70. Grand Duo for Two Pianos, Mozart—Herz—Misses E. and C. Melendez; 80. Vocal "For the Sake of the Past," Mattei—Mr. Frank Coffin; 90. Berceuse—Valse, Op. 42, Chopin—Miss E. Melendez; 100. Polonaise—E. Flat, Rubinstein Miss C. Jacobs; 110.

Faust—Waltz, Gounod—Listz—Miss C. Melendez; 120. Rhapsodie D'Auvergne, Saint-Saens—Miss C. Jacobs; Orchestral Accompaniment on Second Piano—S. Arrillaga.

The so-called "Press Club Quartette," (male of course) had a "Benefit" at the Native Sons' Hall on the 27th, which was in every respect "a bloom-in' success." "The Philomel Quartette" (female this time) assisted, not however by singing with the male quartette, but only as a female quartette by themselves. This reminds one of eating the upper and lower levels of a sandwich seriatim rather than together—no bottom for the one and no top for the other! However, some people seem to prefer 'em that way, otherwise why are male quartettes and female quartettes so numerous, and so alarmingly on the increase?

The Philomel's were particularly good, even alone, and were doubly encored. Mr. Frank Coffin who seems the most popular of our young tenors was encored three times. Mr. B. Mollenhauer, the leonine and masterful violinist, played Ernst's Scherzo so very well as to elicit storms of applause. The program contained other pleasing elements and the impression upon the large audience was one of complete satisfaction.

The celebrated Mormon choir came out here on a sort of picnic and sang to crowds in the Metropolitan Hall several times. Their performance was greatly enjoyed, mostly for their choral work which they sang without books. A boy contralto was a favorite also, but their other solo singers were not remarkable. They had a good time and earned their expenses—all they hoped to accomplish.

Mr August Hinrichs has come in contact with a rather solid and rocky obstacle to his artistic career,—namely, the Musicians' Union. They have churched poor Hinrichs for something heretical in Union creeds and excommunicated him for six months. This deprives him of his position as orchestra leader at the Baldwin Theater, said to be worth \$3,000 a year. This is rough enough to make Mr. Hinrichs skeptical regarding the value of Protective Unions, at least to Hinrichs.

Rivarde came a trifle late. The scripture intimates that the best wine should be kept for the tail end of the banquet. We have had a remarkable lay out of fiddlers in the last year,—from the "Profit Yaiah" down to this hirsute Spaniard who unfortunately for his relish has to furnish forth the dessert, as it were, after our palates had been somewhat sated by better vintages. Had he "come on" earlier his excellent flavor might have received more praise and patronage. He is a fine violinist and sounds better than he looks, unless one admires the automatic juggler in the Baldwin Hotel window, who seems to be a striking effigy of Rivarde though a bit shy on hair, by contrast. Their dignity of mien and benignity of

gaze however seem identical. Rivarde's tone is pure, his technique good, his interpretation satisfactory. But he seems to be struggling, all the time he plays, like an effort to avoid drowning in the billows of his own music. The proper way to hear music is with the ears, uninterrupted by ocular impressions. This is especially true of Rivarde's fine performances.

M. Aime Lauchaume, the French pianist, who was here with Ysaye is a superb accompanist and good player, but—why does he, or anyone else, indulge in such fitful hysterical freaks of dynamics as he "executes" Goddard's "second mazurk" with. Bah! a twitter at the north end, immediately followed by a crash of jangling wire at the south make one heartily sick of the "Piano-Forte" as a musical instrument.

Mr. Wm. H. Keith comes home as a foreign-tinted baritone. He has had golden opportunities, but though possessing a fine voice, commanding and prepossessing presence, he can hardly lay claim to that indescribable element of vocal eloquence which makes a singer great. He seems to indulge in the tremolo stop, too, almost as frequently as the village organist. He sings well though, and it will not detract from the effect to look at him while he sings.

These Rivarde concerts were very generously furnished with an orchestra which, although coming to grief the first night, did much better thereafter. What advantage such a prominent background can be to a solo violinist whose individual skill is the thing we go to admire, and whose radiance is less bedimmed by a piano accompaniment, is something a fellow may be pardoned for wondering at. These concerts were decidedly editions de luxe and we fear not very profitable.

The members of the Chamber Music Club, composed mostly of ladies of high musical ability, under the directorship of Mr. G. Minetti, gave a musicale at Kohler & Chase Hall Sunday, April 26th, which was greatly enjoyed by those who attended. Miss E. Henry who sang on this occasion, has a very pleasing appearance and sympathetic voice. With her first number she made a good impression, but her encore and second number gave evidence of lack of good vocal training.

Mr. Emil Steinegger and Willard J. Batchelder gave another of their musicale evenings at Byron Mauzy Hall, at which occasion the piano playing of Misses Florence Schroth, Julia Heffernan, and Ethel Fleming deserved special commendation.

Pearl Ladd the young pianist gave a recital at the Auditorium of the Y. M. C. A., April 29th. This Twelve year old Miss has a remarkable talent, wonderful memory and is well trained. Following was her programme:—

Sonata No. 7—Mozart; Impromptu, No. 2, Op. 90—Schubert; Fantasia, No. 1, Op. 16—Mendelssohn; Rondo Capriccioso,—Mendelssohn; Polacca Brillante—Weber; Waltz, No. 2, Op. 34—Chopin Polonaise, Op. 40, No. 1—Chopin; Waltz, No. 6—Chopin; Two Hungarian Dances, Nos. 7 and 8,—Brahms; Rigoletto Fantasia—Liszt.

The Shaw Piano was used on this occasion.

Correspondence.

TO THE EDITOR OF THE CALIFORNIA MUSICAL JOURNAL, DEAR SIR:—

I wish to convince you by the following that your Journal can in a special manner be a help to music teachers. Patiently hear me through. As all know the majority of pupils do not practice sufficiently. That little word "practice" how much it means! In some boarding schools where the music reports are read each month, even the ordinary scholar thrives for a place on the honored list, and as success crowns her efforts she strives further and studies deeper, till finally she acquires an intense love for the Art and practice is no longer a hardship.

If the teachers on your subscription list would give a report each month of the work done by their classes, if they would adopt a standard for satisfactory or unsatisfactory work and place a percentage after each pupils' name, I think all would be benefitted.

A pupil with any pride would be ashamed to remain at the foot of the list month after month, and would surely strive for a place above stupidity. The practice-hour, so often neglected for school work or social affairs would become a sacred duty. All would work for honorable mention. Those who have no pride are not worth troubling oneself with. You will say "But many teachers will put their pupils names well up on the list to avoid hurting their feelings." I think not—we may love our pupils but our own selves we love dearer, and no teacher wishes to be judged by the exhibition of an indolent pupil. How often we hear Prof. — condemned because "Mary Smith has been taking lessons all these years from him and cannot play a thing." But if we had a "music roll" we could consult it and find Mary Smith's name at the foot of the list and her reports unsatisfactory. True we are all blessed with some pupils who love practice and in whom an interest has been awakened—but they are few, very few.

Something ought to be done to rouse the lazy pupil. Will not some other teachers give their views and advice in this matter? All will be so grateful. Parents will not complain of the money they pay out, pupils will become more learned, the teacher twenty years younger, and forever we would bless the Journal that so kindly aided our efforts. Sincerely,

MUSIC TEACHER.

We consider this an excellent idea and are willing to give the teachers who want to avail themselves of this opportunity, all the space they require in our Journal. We will also furnish them with the necessary printed Classification Blanks and furthermore the CALIFORNIA MUSICAL JOURNAL offers a premium of a gold medal to the pupil who stands highest in percentage during the year and a silver medal to the one who is next to the first in merit.

NEW YORK.

From our own Correspondent.

The event of the day is at present the generous gift of Paderewski to the American people. He gives \$10,000 for the purpose of encouraging American Composers. The money has been placed by him in the hands of Mr. Wm. Steinway, who is to associate with himself two other gentlemen, viz., Col. Avgginson of Boston and Mr. Wm. Mason of New York. These three are to act as trustees, invest the \$10,000 judiciously and have every three years a competition of Composers. The interest thus accrued is to be used for the purpose of awarding prizes and also to pay the expenses of said competitions. There will be three prizes, \$500, \$300 and \$200. The first two for great Orchestral Works, the last for Chamber Music with other works. Mr. Paderewski wishes to encourage the higher forms of music and help young American Composers who are aiming at a higher standard of music than "Sweet Marie," or "Throw Him Down McCusker," and as he pointedly remarks in his letter to Wm. Steinway, young musicians who have not been quite as fortunate as Mr. Paderewski. As far as the latter is concerned it is a well-known fact, that he has just closed a very remarkable season, not only artistically successful beyond any previous season but also financially more than satisfactory. Mr. Paderewski has proved himself a shrewd business man, for it is evident should he ever visit these shores again, his success will be so phenomenal, that these \$10,000 will bring him rich returns.

What is so nice about this gift is the way it was done. He has made much money in this country. He considers it proper he should be charitable and by an act of generosity prove that he is grateful for his good fortune and desirous of helping his fellowmen who have not been quite as fortunate as he. He has set an example to our wealthy men and women that is worthy of imitation if these people know enough to follow up the road that has thus been pointed out for them and use some of the superfluous Lucre for which they have no use, for the advancement of the Arts in this country, and thus placing America at the head of the Nations in this line, as she has been for years in other departments of activity.

Our Opera is coming to a close this week, and a brilliant season it has been, all the favorites will appear on Friday Evening in a grand benefit performance for the management i. e. Messrs. Abbey, Schaeffel & Yoael.

The Grand Conservatory of Music will confer the Degree of Bachelor of Music on four young Ladies at the commencement in June, when a so

several well-known Musicians will receive the Degree of Doctor of Music.

Col. Eberhard, the President of the Grand Conservatory will bring his successful course of Lectures on Musical History and Science to a close next week. These lectures were well attended and undoubtedly have done a great deal of good.

April 22nd, 1896.

ARGUS.

Chevalier de Kontski is concertising with great artistic and financial success in the far east. At a concert in Manilla he cleared over one thousand dollars, in Batavia more than that. Through the kindness of Mrs. Dr. G. Spitzky we received the following letter from a Singapore critic about one of his concerts which took place at the Town Hall, January 22nd.

TO THE EDITOR :

DEAR SIR—At about 9 o'clock last night I witnessed a very unusual occurrence in the Town Hall of this place. A real "lion" (no doubt of that) got upon the platform of the concert room, and began to play on the pianoforte. I was not alone in the hall: there were, in fact, many other people present, and we waited breathlessly to watch the result. It was a wonderful performance. Power and energy was to be expected as a matter of course, but one was hardly prepared to hear the most tender and delicate tones, which fell, like fairy music, on our enchanted ears. The Lion commenced with the Moonlight Sonata. I had never heard it played by a lion before. He played it magnificently, and we recalled him at the conclusion to receive our enthusiastic applause. Well, Mr. Editor, space will not allow me to dilate on the whole programme, but I must record an extraordinary event at the close of the scene. The Lion proceeded to awaken another lion, which was evidently concealed in the pianoforte: we all distinctly heard the roar of the creature as it began to show its displeasure at being disturbed, but when, at last, the beast came tearing out, and lashed into fury rushed up and down the keys of the pianoforte, I thought, (having ladies with me) it was time to quietly steal out of the hall and return home. I heard afterwards that all ended well, and that a complete ovation awaited the lion on the conclusion of his extraordinary performance.

A SOBER MAN.

LOS ANGELES.

Materna and Ondrinck appeared before slim houses, as is usually the case when artists of renown appear here. Madame Materna's best time is *passée*; her high notes are forced and not true, and she is not at her best in songs. *Tempi passante*. Ondrinck is grand. Of a quite different style from Ysaye; more classical and his tone much broader. He reminded me much of my friend Wieniawski.

Poor W. Carleton is here again, stiff as ever on the stage and introducing little ditties between the acts. *Glorias mundi*.

Oh Fair, Oh Sweet And Holy.

(Du bist wie eine Blume.)

Words from the German.

Music by
OTTO CANTOR

Andante.

PIANO. *p*

molto lento

pp *espressivo.*

a tempo.

Oh fair, — oh sweet and ho - ly as dew — at morn - ing
Du bist — wie ei - ne Blu - me so hold, — so schön und

tide — I gaze — on thee and yearn - ings
rein, — Ich schau — Dich an und Weh muth

sad in my bo - som hide. — I
schleicht mir ins Herz Ai - - - - - nein. — Mir

This Song was lately published in the "Musician," Philadelphia.

Tranquillamente.

feel, — that fain I'd be lay - ing my — hand up - on thy hair, — I
ist — als ob ich die Haen - de aufs — Haupt Dir le - gen sollt — Mir

pp

7

feel — that fain I'd be lay - ing my — hand — up - on thy hair
ist — als ob ich die Haen - de aufs — Haupt — Dir le - gen sollt

7

Pray - ing, pray - ing, Pray - ing that God — may
Be - tend Be - tend Be - tend dass Gott Dich er -

cresc. *meno.* *mf*

7

poco accel.

keep thee So ho - ly, sweet and fair, Praying that
hal - te so rein — so schön und hold Be - tend dass

agitato. *stentato*

God, that God may keep thee, Keep thee so ho - ly, so sweet and so
 Gott dass Gott Dich er - halt te so rein so schön, ja so schön rein und

molto rall

fair, Praying that God, that God may keep thee so ho - ly.
 hold be - tend dass Gott dass Gott Dich er halt te so rein und

molto rall

rit. *con espressione al fine* *rit*

sweet and fair. So ho - ly, sweet and
 schön und hold so rein und schön und

lunga.

fair!
 hold!

pp *pp* *rit*

California Musical Journal.

F. J. ZIFFERER, Editor and Publisher.

Oakland Branch under the management of Miss Mabel Hussey.

A monthly journal devoted to the interests of music in general, and the elevation of the art of music on the Coast in special.

SUBSCRIPTION RATES.

Single copy, 10 Cents.
One copy per year, payable in advance, \$1.00.
One copy, six months, 50 Cents.
Foreign, \$1.50.

ADVERTISING RATES.

One inch, one insertion,\$2 50
Ten and 20 per cent. discount for 6 and 12 Months contracts. Similar and additional discounts for half and full page advertisements. Preferred positions from 25 to 50 per cent. higher.

CAUTION:—Pay no money to persons representing themselves connected with the MUSICAL JOURNAL unless a written receipt for the same is shown, and accept no receipt unless it be on a printed blank.

Address all communications to
F. J. ZIFFERER,
Ed. and Pub., 26 O'Farrell St.,
San Francisco, Cal.

SAN FRANCISCO, MAY 1, 1896.

The Root Monument Association.

CHICAGO, April 7th, 1896.

EDITOR CALIFORNIA MUSICAL JOURNAL.

Dear Sir:—Permit me to call your attention to the fact that the friends of the late Dr. Geo. F. Root in Chicago are making a vigorous effort to erect a monument to his memory in this city. You understand the nature of Dr. Root's work, and how much he did for the cause of music in America and for the cause of patriotism during the Civil War. If ever men are entitled to the grateful remembrance of their country, we think that Dr. Root should be included in the number.

We are only too glad to receive subscriptions from any source. Lyman J. Gage, President of the First National Bank of Chicago, is the treasurer of the association and the custodian of the funds. We shall be pleased if you will editorially endorse this project in your columns, and ask for subscriptions among your readers. We are not sticklers as to the amount donated, but shall be glad to receive the widow's mite as well as the capitalist's hundred.

We feel that every avenue of assistance should be cultivated in behalf of this project. You will do us a great favor if

you will aid us in this matter, and transmit to us any subscriptions that you may secure, which will be duly acknowledged by the Root Monument Association.

Yours very truly,
E. V. CHURCH,
Secretary.

Money may be left in our office, 26 O'Farrell street, or sent direct to Chicago. The names of the donators as well as the amount of their subscription will be published in our next issue.

Our squib last month anent the prandial fiasco of the Musicians' Club in its endeavor to sup with the great Paderewski, when it only got woefully snubbed, has caught the attention and incurred the comment of one of its prominent members, who presides over the interests of "Music and Musicians" in the *Sunday Examiner*. The writer pronounces our notice "hostile," and is curious to know why we are "unfriendly" to the club. The JOURNAL is not unfriendly to the Musicians Club, or to any other agency which is really devoted to the promotion of musical interests. We hail with delight any scheme by which professional harmony may be encouraged or promoted. Several clubs or associations have already been started here with this worthy object, and speedily proceeded to expire. So we may be pardoned for doubting the tenacious vitality of an experiment like the one in question. The prominent feature of the Musicians' Club seems to be exclusiveness, in maintaining which it naturally makes itself ridiculous in the eyes of the excluded majority, who can calmly look on while the club devotes the greater part of its endeavor to feasting and black-balling. In spite of this worthy spirit of encouraging the survival of the fittest and leaving *hoi polloi* in outer darkness, not every one of its present members is up to a standard entirely out of sight of the ordinary, average, outside beholder. In fact some of them are not "up to concert pitch," by any means. But their "tone" is

doubtless taken from a few of their fellow members who are "away up." There are two very distinct sorts of effort in human affairs. Some people are only anxious to get on top, while some who are in the upper regions by nature and merit, are generous enough to extend a lifting hand to their less talented brethren.

The disposition to aid incipient genius along the thorny road to artistic development and successful achievement is most praiseworthy. Instances of benefactions to young men and women who have exhibited artistic ambition by Californian millionaires are numerous. But it is painful to know that they are scarcely more numerous than are the disappointments regarding results achieved. Nearly all the instances we recall are of those who were assisted in the pursuit of a musical education, either vocal or instrumental. Some of the failures are never heard of at all—or at least more than once. A young lady, many years ago, went "abroad" to become an opera singer. She had the name and was a relative of one great in lyric annals. Much was expected of her. She returned after several years of European influence upon her plastic talents. The Opera House was engaged for her appearance; a fashionable audience greeted her, met with complete disappointment, and she relapsed into oblivion, from which she has never emerged for twenty years. Since this happened, many girls have gone to Europe from California to become singers and with a few exceptions been failures. The opportunities for study here at home may not equal the advantages of foreign environments, but they are surely sufficiently thorough to carry a young devotee along to a stage where the fact can be intelligently decided regarding the possession of capabilities worthy of more complete development abroad. The first idea which seems to crop up when one of our young people shows any artistic tendency, is that he must go "abroad" at once. This

is sheer nonsense. The facilities at home are ample for the earlier tuition of even a Gounod or a Wagner, as much so as would be the primitive literary aids to an incipient Shakespeare or a Bacon. No one would propose to send a poetical genius abroad the moment he had evinced his tendencies.

The absurdity of going abroad to study music, instead of first learning what can be quite as well acquired at home and then going to Europe for musical experience and finish, was amply illustrated in the case of Miss Carrie Bowes, who "appeared" at the Auditorium under the "auspices" of Mayor Sutro on the 16th ult. Granting her, if need be, all she claims in the way of musical attainment, we boldly and bluntly assert that it all might just as well have been acquired at home.

We admit, however, that there exists in America such a mawkish disposition to concede the superiority of anything foreign,—from the clothes we wear and the husbands our girls marry, to the artists we listen to and applaud, that these poor musical devotees are pardonable for coveting the foreign gloss which will so enhance their merits in the eyes of their silly fellow citizens.

How many singers now among us owe their hold upon our esteem to their foreign culture?

We endeavor to work for your special interest by publishing monthly a series of articles with the view of elevating the art of music, encouraging the young student and to create among all classes a desire to participate in the art so appropriately called "divine." In thus advancing the claims of our profession and showing it to be a worthy ambition, so that we may feel proud of maintaining an honorable position in its ranks, and in diffusing a general knowledge of music and the value of its culture, the demand for good teachers will increase, and the more lucrative your position will become.

Is it not therefore to your interest to sustain this pioneer musical paper of the Pacific Coast, and to induce others, especially your pupils, to subscribe to the CALIFORNIA MUSICAL JOURNAL?



Music Teachers of California

The musical calendar of the past month was opened by the Easter services, which were excellent. One of our local composers, C. Harding Tebbs, had the honor of having four of his anthems sung in as many churches during Easter Sunday—the one rendered at the First Presbyterian Church being composed for the occasion.

There were but few concerts and these not very largely attended. Miss Lulu Ayers made her debut as a pianist in a concert given at the Unitarian Church. She was assisted by Mrs. Beatrice Priest-Fine (soprano), Henry Fine (flutist), and the young ladies' string quartette, composed of Misses Charlotte Gruenhagen, Mabel Crabtree, May and Alie Barrington. The piano numbers were "Le Papillon," by Lavallee, "Novelette," by Schumann, one of Moszkowski's valse, "Gnomens-reigen," by Liszt, and a valse by Chopin—all of which were rendered with accuracy and expression, denoting careful study. The evening's work of Miss Ayres gives promise of a successful future which with patience and perseverance will no doubt become an actuality.

Several of Alex Stewart's advanced pupils on the violin gave an interesting recital in the parlors of the First Congregational Church, interspersed with a couple of vocal numbers. The selections were a Sonata in A maj., from Handel, "Romanze," by Becker, Menett in D., by Chas. Allen, Walther's Preisleid, by Wagner, arranged by Wilhelmj, Introduction and Polonaise, by Allen, and "Romance," by Svendsen.

The Congregational Orchestra, together with the University Glee Club, assisted by Miss Dorothy Goodsell (soprano), gave an excellent concert on the 1st ult. It was Miss Goodsell's first appearance after quite a rest, and her many friends were pleased to note improvement—freshness that only rest can give.

A charming musicale was given in the Ebell parlors for the benefit of the piano fund. The programme was opened and closed by the children of Dr. Hus who rendered with piano, violin and cello, the Military March by Schubert and

are all aware, no doubt, that the Music Teachers National Association will hold its 20th annual convention in Denver, July 7, 8, 9 and 10 next,

As this is an event of great importance to teachers, it is probable that an unusual effort will be made to attend, and as Denver is so comparatively near, the cost of the trip will not exceed what may be considered a reasonable outlay for a summer vacation outing.

Reasons are plentiful why teachers should determine to take advantage of this occasion.

First of all, professional fellowship. Nothing is more helpful to followers of any vocation than meetings and free interchange of thought, and the benefits are in proportion to the scope of country and variety of sentiment represented at such meetings.

A good reason for this particular occasion is the unusual opportunity for sight-seeing and the invaluable experience that travel gives when in such fertile fields.

Denver is always a great attraction. From California to Denver over the great Ogden Route of the Southern Pacific Company is a trip that has few equals on earth for scenic interest. Colorado, like California, is a grand panorama of the heroic in Nature, and always worth seeing. En route to or from is Salt Lake City, another point of interest that the sight-seer never passes without a visit. The great scenic beauties of the Sierra Nevadas are too well known among Californians to need praise.

Read this column next month for complete information as to rates and other matters pertaining to the Convention.

Haydn's Gipsy Dance. They play very well indeed, giving their selections a correct and artistic rendering. The programme was full of interest from beginning to end, part of which centered on the appearance of Miss Bessie Lee Wall as vocalist; her voice proving to be of a mezzo quality, sweet and flexible, evincing considerable training. Miss Constance Jordan assisted as accompanist. Many were surprised at the rapid advance of the little violinist, Miss Mabel Floretta Jordan, a pupil of Henry Heyman. Her selections, two movements from De Beriot's Ninth Concerto were played with ease, excellent technique and a deal of expression. Her tone quality is full and mellow. Miss Mabel Hussey was her accompanist. Mr. Robert Tolmie played a Chopin Polonaise eliciting an encore. Miss Nellie Davenport played Schumann's Papillon for piano, showing earnest work, Mr. Charles Parcels, accompanied by Miss Pauline Collins, rendered a Reverie by Vieux temps. Mr. J. H. Toler sang a selection from Deuza and one by Bohm, while Miss Carrie Little, accompanied by her mother, sang three charming selections in a perfectly charming manner. But of these artists we have heard before—their merits need no further extolling from so humble a pen as this.

Our musical people are sad over the loss of Julius Oettel, an all-round amply-informed musician, from one of our leading Music stores. Why must this be? Where shall we go for all that varied information, wholesome advice and hearty sympathy so readily given there. Is this extravagance? No, it is a deplorable fact that one of our most respected musical exponents has been taken from his sphere of usefulness and where will we find another to fill the niche?

This must not be!

The Choral Society at Lorin, under the direction of A. T. Sutherland will give a concert in Lorin Hall on the seventh of this month. An excellent programme has been prepared consisting of choral numbers and solos by Mrs. Eva Wren, soprano; Mr. D. M. Lawrence, tenor; Mr. William McDonald, basso; Miss Mabel Floretta Jordan, violinist; Miss Mabel Hussey, pianist and Mr. Cesar Beretta, trombonist.

Mrs. Maud Berry Fisher leaves shortly for the East in continuance of her vocal studies.

The Orpheus Male Club, D. P. Hughes, director, gave a concert on the 30th.

The Oakland Oratorio Society has voted to perform the "Light of Asia," by Dudley Buck, at their first concert after the summer vacation.

They are in need of more voices for volume in their work,—tenors, basses and sopranos. Are there not some who could join in this good work and make the Oratorio Society a power in our midst, something of which to be proud?

Come one and all.

The new quartette, composed of Nellie Flynn, Mrs. Lena Carroll-Nicholson, Willis E. Batcheller and Thomas Rickard with Miss Constance Jordan to accompany, are planning for a concert tour through Sacramento to extend probably to Carson City.

The baritone, Wm. H. Keith who was here with Rivarde, the violinist, was once a pupil of Mrs. Blake Alverson who gave him his fundamental principals of voice culture, for which he has always been grateful.

A testimonial benefit will be tendered to Mr. Theo. Vogt by the Ladies' Choral Society and the Alameda Orchestral Society, assisted by the Philomela Quartette, on Friday evening, May 15th, at Armory Hall. The concert is looked ahead to with much interest, and it is believed that Mr. Vogt will be greeted by a large and appreciative audience, as he deserves.

Some ladies who play orchestral instruments are discussing the feasibility of forming a young ladies' orchestra here, similar to the one so well known in San Francisco. There are many talented instrumentalists in Alameda, and the value of ensemble practice is great. Once started under a competent conductor, a successful society should be the result.

Julius Oettel, the well-known sheet music man, composer and old-time musician, has severed his connection with the firm of Kohler & Chase in Oakland.

OAKLAND.

Piano and Vocal.

Miss Maud L. Davis	Central Bank Bldg
D. P. Hughes (Vocal)	1020 Myrtle
Miss Caroline Potter	600 17th
Miss Ina Griffin	1136 Myrtle
Mrs. A. L. Gutterson	1265 Castro
J. W. Metcalf	Central Bank Bldg
Miss Mabel Hussey	1108 1/2 Broadway
F. Katzenbach	1008 Tenth St, Oakland

OAKLAND BUSINESS CARDS.

WALTER F. LEWIS, Dentist, 462 1/2 Thirteenth Street. Residence, Linda Vista Terrace.
Telephone, No. 1093.

MRS. BLAKE ALVERSON,
Voice Culture
1103 1/2 Broadway.

Oakland.



The Columbia Theatre

has done the usual prosperous business with comedy, especially two weeks of "Puddin' Head Wilson," by Frank Mayo, when people were turned away.

The Rivarde Concerts held the house last week.

The Baldwin Theatre

has been devoted to James O'Neil in the legitimate and two weeks of Mr. Richard Mansfield and his repertoire of striking dramatic pictures.

Mr. Eddy Foy is to make us laugh this week.

Mansfield and his New York Stock Company did good business during their three weeks engagement.

The California Theatre

has had a season of farce comedy such as the "Night Clerk," by Peter Dailey, followed by Roland Reed in "The Politician." This month opens with Primrose & West's Minstrels.

The Tivoli

is still mining "Blue Beard" but substitutes "The Chimes of Normandy" on the first.

The Alcazar

has added to its attractions the name of Mrs. Auzerai's Hoyte and husband, and is producing such plays as "My Son-in-Law," to be followed by Byron's "Our Boys."

The Auditorium

is presenting the finest trained horse show ever given here to delighted audiences at very moderate prices.

THE ROYAL KALLISOZON (or beauty preserving) Co. has just imported from England the following perfect toilet articles:

Kalliderma, or beautiful skin, for softening and beautifying the face and hands, \$1.00.

Lissoderma, a balm for the removal of wrinkles, crowsfeet, etc., in porcelain jars, 75 cents.

Redomélus, or rosy-cheeked, the finest liquid rouge known, in bottles, 75 cents.

Trichobroma, or hair-food, an absolute cure for dandruff and all affections of the scalp, prevents the hair from falling out and preserves its natural color; in bottles, \$1.00.

Sole Agents for U. S. A.

KERRELL & CO.

143 Phelan Building - San Francisco

She—Have you ever heard the eight-year old violin player who is creating such a sensation?

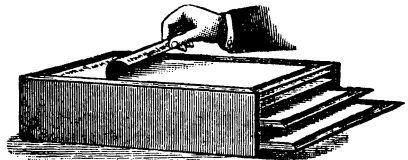
He—Oh yes! I heard him in Berlin twelve years ago.

"Music hath charms," she said to her country cousin.

"Hit can't charm me," was the reply: "for I've got a rabbit foot in my pocket."

THE . LAWTON . SIMPLEX . PRINTER

Price, \$3 to \$10. 75,000 in use.



NO WASHING REQUIRED

Simple, cheap, effective—will make 100 copies from pen-written original, or 75 copies from typewriting.

Every Musician, Teacher, Minister and Business Man should have one.

Send for Circulars. Look out for Imitations. Make sure you get the Lawton Printer.

W. D. McARTHUR

132 California Street - San Francisco
General Agent for Pacific Coast

Just what everybody would expect of the celebrated Hardman Piano. It received First Medal at the Columbian Exposition. Read the following testimonial:

NATIONAL LINE OF STEAMSHIPS,
69 Broadway, N. Y.

Messrs. HARDMAN, PECK & Co.,

Gentlemen—Your pianos on the steamers of our line are giving great satisfaction, and I am free to say that I have never seen any other pianos withstand the constantly changing temperature of our ocean. I cannot recommend them too highly.

Yours very truly,

ANTONIO S. LACK.

Prices moderate and terms easy; better play while you pay and commence this week.

The J. Dewing Company

WAREROOMS:

2d Floor, Flood Building,

Fourth & Market Sts., - S. F.

The

SHAW

Matchless Piano . . .



SUPERIOR TO ALL OTHERS

G. O. HEINE

136 Ellis Street

Y. M. C. A. Building

San Francisco

The selection of the "Overland Monthly" by the school boards of the Pacific Coast States and Territories as the most appropriate magazine for their school libraries is an evidence of the wisdom of the school boards, and a mark of merited appreciation of that magazine. The remarkable advancement of the "Overland" within the past two years, since Mr. Wildman took the editorship, has broadened its former extensive influence to a degree beyond the anticipation of its editors. The constant successful effort to present magazine features entirely new and original attracts the watchful attention of old readers and gains additional friends every month.—"The Evening Post," San Francisco.

GRAND CONSERVATORY OF MUSIC,
Of the City of New York. 250 West 23d Street
Founded 1874. Incorporated by Special Act of Legislature

The most complete and successful Music School in America. Thorough and systematic instruction in all branches of Vocal and Instrumental Music, and all Orchestral Instruments, Elocution and Dramatic Art, from the Beginning to the Highest Artistic Perfection. Open all Summer.

OPERA SCHOOL:

Preparations for the Stage, Lectures on the History and Science of Music. Teachers' Certificates, Diplomas and the degrees of Bachelor of Music (B.M.) Master of Music (M.M.) and Doctor of Music (Mus. Doc.) granted.

Dr. E. EBERHARD, President,

250 West Twenty-Third Street - New York

ROBERT LLOYD

Baritone, Concert, Oratorio,
Song Recitals, Vocal Instructor

26 O'FARRELL STREET, Room 31

Office Hours: 11 A. M. to 4 P. M., excepting Fridays and Saturdays.

Pupils specially trained for Concert and Church.

Some past and present pupils holding salaried positions are Miss Millie Flynn, Soprano, Trinity Church and Geary-street Synagogue; Mrs. Eva Tenney, Soprano, Plymouth Church and Bush-street Synagogue; Mrs. John Madden, Contralto, Plymouth Church and Bush-street Synagogue; Miss Josephine Patterson, Contralto, Catholic Church, Alameda; Mr. Frank Coffin, Tenor, Grace Church and Taylor-street Synagogue; Mr. Gilbert F. Graham, Tenor, First Presbyterian Church; Mr. W. M. Simonsen, Tenor, Plymouth Church; Mr. J. F. Phelps, Tenor, Catholic Church, Stockton; Mr. C. W. Van Orden, Baritone, Central Methodist Church; Mr. W. V. Strunz, Bass, Central Methodist Church.

1846. **AUGUST GEMUNDER & SON,** 1894.
No. 13 E. 16th St., near 5th Ave., NEW YORK.

Makers of the **GEMUNDER ART VIOLINS.**
The only perfect modern Violins made;

So conceded by the Greatest Artists.

Also makers of the "GEMUNDER" SOLO MANDOLINS and GUITARS, which have proven a REVELATION to Artists and the Trade.

Importers of the Highest Grade Violin Strings and makers of the famous "CONCERT" (tested) string, Gemunder G strings and Solo Violin Bows.

REPAIRING A SPECIALTY. SEND FOR CATALOGUE.
Wholesale and Retail.

Greatest Awards at the Columbia Exposition 1893.

PROFESSIONAL CARDS.

ZISKA INSTITUTE. 1606 Van Ness Ave Day and
boarding school. French, English and German.
B. ZISKA, A. M. Principal.

BELASCO'S LYCEUM.

School of Practical Acting.
Rooms 5 and 6 Odd Fellows Building, corner
7th and Market Sts.

THE . . LYCEUM OF EXPRESSION

under the management
of

EDNA SNELL-POULSEN

and

LOUISE HUMPHREY-SMITH

32 O'Farrell Street....

.....San Francisco

MRS. CHAS. DICKMAN, Contralto First Presby-
terian Church, Oakland. Concerts, Funerals
etc. Vocal Instruction. San Francisco, Oak-
land and Berkeley. Address, 432 Ellis St.

MUSICAL ADVANCEMENT SOCIETY

College of Music, Languages and Art
Mercantile Library Building
Cor. Van Ness & Golden Gate Aves.
Entrance on Golden Gate Ave.
MRS. M. MANN, Director

HERMAN LUEDERS

Sole Agent for the Celebrated F. L. Neumann
Pianos, Hamburg, Germany
Tuning, Repairing and French Polishing
82 Ninth Street, San Francisco

Pacific Music Co.

Importers and Dealers in

Pianos

MUSICAL MERCHANDISE,
SHEET MUSIC AND
MUSIC BOOKS

AGENCY FOR THE CELEBRATED

KRANICH & BACH and CROWN
PIANOS

Piano Tuning and Repairing a Specialty

816 Market St. 13 O'Farrell St.

SAN FRANCISCO, CAL.

EDITION PARTEE

The finest edition of Banjo, Mandolin and Guitar music
published. Send stamp for our new **Thematic Cata-
logue of Novelties** for above instruments, clubs, piano,
etc. Also send 10 cents in stamps for a sample copy of
The "Cadenza" the only high class instructive maga-
zine devoted to the interests of the Banjo, Mandolin, and
Guitar. The **AMERICAN CONSERVATORY BAN-
JO METHOD**, the best ever issued, now ready. Price,
\$1.00 per copy.

Something entirely new and novel.

Practical Hints on Modern Banjo Playing.
Price, 50 cents. A scientific treatise giving all the essential
details of Banjo Playing. Nothing like it to be found
elsewhere.

Address, **THE C. L. PARTEE CO.**

Kansas City, Mo.

Music Publishers



H. D. HUTT

... FINE ...

Merchant Tailoring

LADIES' AND GENTLEMEN'S
BICYCLE SUITS A
SPECIALTY

212 Mason Street

Young Men's Christian Association
..... Building

SAN FRANCISCO

Professional Directory.

Professional cards inserted under this heading, for \$3.00 per annum in advance, including One Year's Subscription.

Vocal.

W. J. Batchelder	308 Pine St
Mrs. J. E. Birmingham	718 Bush St
Frank M. Coffin	919 Post St
Mrs. Mariner-Campbell	1820 Turk St
Miss Mildred Amidon Clark	2218 Webster St
Loui Crépeux	Y. M. C. A. Bldg. Mason & Ellis Sts
Otto Fleissner	Hotel Savoy
G. B. Galvani	609 Ellis St
Josef Greven	82 Ninth St
Robert Lloyd	26 O'Farrell St
J. W. McKenzie	321 O'Farrell St
Mrs. Anna von Meyerinck	815 Fulton St
H. B. Pasmore	1424 Washington St
Mrs. Beatrice Priest-Fine	26 O'Farrell St
Mme. Julie Rosewald	Pacific Ave
Miss Lotta Siegel	1624 Sutter St
E. J. Stark, Cantor Temple Emanu-El	2138 Sutter St
Francis Stewart	1018 Sutter St
Mme. Sanderini-Seib	1502 Laguna St
Mme. E. Tojetti	1236 Hyde St
Miss L. Tourny	1023 Sutter St
Miss Jeannette Wilcox	771 Pierce St
J. Wesley Wilkins	827 Geary St
Miss Marie Withrow	1829 Pine St
Mrs. Richard Wylie (Napa)	Sherman & Clay

Piano-Organ.

S. Arrillaga	2315 Jackson St
Emil Barth	1600 Baker St
Otto Bendix	1408 Van Ness Ave
H. M. Bosworth	26 O'Farrell St
Mrs. S. A. Carmichel Carr	1712 Sacramento St
Mme. Waldow Cohen	1215 Clay St
S. G. Fleishman	726 Grove St
Miss Ernestine Goldman	830 Santa Clara Ave, Alameda
Roderick Herold	1716 Bush St
James Hamilton Howe (Piano, Composition, Conducting)	308 Post St
J. T. Kavanagh	804 Van Ness Ave
Alois F. Lejeal	1914 Clay St
Louis Lissner	1241 Franklin St
R. A. Lucchesi	1616 California St
Miss Lockhard	Bella Vista Hotel
Mrs. M. Mann	710 Van Ness Ave
Hugo Mansfeldt	1410 California St
S. Martinez	Russ House
Mrs. P. O. Peterson	244 Shotwell St
Miss Laura Pugh (Napa)	308 Post St
C. Henry Randall	2007 Steiner St
Louis Schmidt, Sr.	914 Sutter St
Mr. and Mrs. H. J. Stewart	1126 Hyde St
G. Sauvlet	604 Oak St
Emil Steinegger	424 Haight St
A. Spadina, Harmony-Instrumentation	2417 Sac'to
H. C. Seib	1502 Laguna St
Robert Tolmie	1007 Sutter St
James Vincent	1319A Clay St
G. Wedel (Guitar & Singing)	1605 Divisadero St
E. Werner	1529 Golden Gate Ave
Frank Jos. Zifferer	26 O'Farrell St

Harp.

Mme. Breitschuck-Marquart	792 Van Ness Ave
Emil Bachmann (Harp and Zither)	915 Geary St

German and Boehm Flute and Clarinet.

Edward Gastoldi	710 Lombard St
-----------------	----------------

Violin.

Noah Brandt	1027 O'Farrell St
H. L. Bettman	1805 Fillmore St
Theo Herzog	518 O'Farrell St
Henry Heyman	623 Eddy St
A. Harold Kayton	3925 California St
John Marquart	792 Van Ness Ave
B. Mollenhauer	Alameda
G. Minetti	727 O'Farrell St
Robt. Uhlig	420 Eddy St

Guitar, Mandolin and Banjo.

S. Adelstein Mandolin and (lute)	1017 Post St
A. Bolognesi (Mandolin)	105 Murphy Bldg
L. B. Douglass Rm 97-98 Murphy Bldg	1236 Market St
Charles H. Encken	836 Sutter St
Edward Gastaldi (Flute)	713 1/2 Union St
Chas. F. Graeber	634 Post St
Prof. D. Mansfield	706 Larkin St
Prof. F. D. Piccirillo	525 Post St

TUNER'S GUIDE.

Alberti, F	2017 Polk St S. F. with Byron Mauzy
Alberti, A	Stockton
Biltz, F K	Berkeley with Mauvais' 769 Mkt
Blake, C R	Oakland with Kohler & Chase
Blackman, A G	Oakland with Sherman, Clay & Co
Brangs, E E	Oakland Sherman, Clay & Co
Brown	Statham & Co 106 McAllister
Caswell, E	1502 Pine St Hemme & Long 340 Post St
Cone, H	610 Jones St Sherman, Clay & Co
Hurdall, P W	Sherman; Clay & Co
Neill, B J	Sherman, Clay & Co
Dietemeier,	Pacific Music Co
Hollbrook, G C	Sacramento
Laurienger,	Chas. S. Eaton 735 Market St
Toepke, Henry	621 Valencia St Bet 17th and 18th
McCurrie, C	Alameda
Mayo, E	T. W. Spencer 721 Mkt
Mitchell,	Kohler & Chase
Toepke,	711 1/4 19th St Kohler & Chase
Page	Kohler & Chase
Smalt, Chas	Oakland Kohler & Chase
Statham,	1823 Eddy St Statham & Co McAllister St

KING CONSERVATORY OF MUSIC

San Jose, Cal.

Having a Charter from the State to give degrees and diplomas to its graduates.
Complete in Faculty and Appurtenances.
Send for Circulars.

F. LOUI KING, DEAN.

Taber

LA GRANDE LAUNDRY CO.

All ordinary mending, sewing on buttons, etc., free of charge. Orders left at office will receive prompt attention. Work called for and delivered free of charge.

Main Office, 23 Powell St., Branch, 11 Taylor St., Laundry, 12th St.

Telephone—3105

San Francisco, Cal.

**C. C. HORNUNG
PIONEER PIANO MANUFACTORY**

216 Post St., San Francisco

**A PIANO FREE—
ABSOLUTELY NO CHARGE
Do You Want One?**

For particulars, apply to

Bruenn's Piano House
228 Post Street

CONOVER PIANOS

THE ARTIST'S FAVORITE

Critical Inspection and Comparison
Cordially Invited

F. W. SPENCER & CO., Sole Agents
338 POST STREET



Established 1868.

Send 10 c.
for a
Sample
Copy
of
the
Great

**Overland
Monthly**

Edited by ROUNSEVELLE WILDMAN.

Like no other magazine on earth. Filled to overflowing with glorious pictures of the Golden West.

Three Dollars a Year.

Overland Monthly Publishing Co.
San Francisco.

PHOTOGRAPHIC CO.

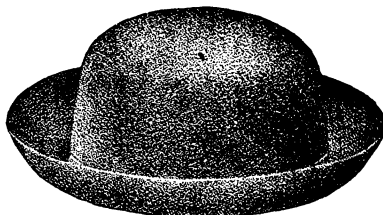
121 POST ST.

Between Kearny and Grant Avenue.

FOR THE BEST VALUE IN HATS

—GO TO—

C. Herrmann & Co.
THE HATTERS



328 Kearny Street, nr. Pine
(Whole Building)

The ONLY Manufacturing Hatters on the Coast.

San Francisco Photo-Engraving Co.

Designing, Half Tones, Copper
and Zinc Etching.

518-520 Sacramento Street.

PHONE 4479.

Ask your Hairdresser or Druggist for

Scheffler's Hair Colorine

An instantaneous preparation which will color the hair in seven different shades: black, dark brown, light brown, dark drab, light drab, blonde and auburn. WARRANTED FREE OF LEAD OR ANY OTHER INJURIOUS SUBSTANCE. Best in the world.

Directions come with each box, giving full instructions how to apply, thus making it very easy for any person not familiar with coloring their hair.

Sole Agents, **GRAF BROS.,**

569 Market Street.

**THE
Joe Poheim, TAILOR**



Makes the best fitting clothes in the State at 25 per cent less than any other tailor on the Pacific Coast.

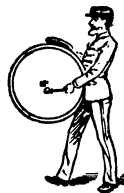
Samples and Rules for Self-Measurement sent free.

203 Montgomery Street,
724 Market Street,
1110 & 1112 Market Street,
SAN FRANCISCO.

485 FOURTEENTH ST., OAKLAND, CAL.

KOHLER & CHASE

26-28-30 O'FARRELL STREET, SAN FRANCISCO, CAL.



DECKER BROS. PIANOS
MASON & HAMLIN ORGANS
WASHBURN Guitars and Mandolins
BAY STATE Guitars and Mandolins
RIECA Mandolins

CORNETS and BAND INSTRUMENTS from all the Leading Makers
COURTOIS, MISSENHARTER, HIGHAM AND BESSON
LOW PRICES EASY TERMS

Sherman, Clay & Co.

PIANOS { **STEINWAY, WEBER, ESTEY, GABLER**
EMERSON, PEASE AND SMITH & BARNES
ORGANS { **ESTEY—AND—STORY & CLARK.**
MUSICAL MERCHANDISE { Largest Stock west of Chicago.
 Prices reduced to Tariff regulations.
SHEET MUSIC { Edition Peters. American and Foreign Publications.
 Methods for all Musical Instruments and Cultivation
 of the Voice.

PIANOS SOLD ON INSTALLMENTS
PIANOS RENTED, SIX MONTHS ALLOWED AS PART PURCHASE

Pianos Tuned

Pianos Moved

SHERMAN, CLAY & CO.

S. W. Cor. Kearny and Sutter Sts.

San Francisco, Cal.

Red Rubber Stamps

—+—+—
C. A. KLINKNER & CO.,
ROOMS 34-35-36

320 Sansome Street, - - San Francisco.



The F. Thomas Parisian
Dyeing & Cleaning Works

Is the oldest and largest dyeing and cleaning works on the Coast, where ladies' and gents' clothes are cleaned and dyed to perfection. Blankets and Lace Curtains a Specialty. First Prize awarded at last Mechanics' Fair, 1895

27 Tenth St., San Francisco